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violet, a gentle and easy transition will be obtained by introducing blue or azure, or yellowish azure, while a good contrasting color exists in yellow itself. The scale is an ascending as well as a descending one, and thus lake may be adopted in connection with red, orange, or its associate tints, or with green, and the variety of combined tints in which green predominates, while extreme contrast will be obtained by referring to a higher number.

CHROMATIC SCALE.

- | | | |
|---------------------|-------------------------|---------------------------|
| 1. Silver blond. | 16. Azure. | 31. Greenish purple. |
| 2. Blond. | 17. Yellowish azure. | 32. Green. |
| 3. Golden blond. | 18. Very bright yellow. | 33. Yellowish green. |
| 4. Brilliant blond. | 19. Yellow. | 34. Yellow green. |
| 5. Tawny. | 20. Brilliant yellow. | 35. Orange green. |
| 6. Brilliant tawny. | 21. Orange yellow. | 36. Greenish orange. |
| 7. Copper red. | 22. Orange. | 37. Rose orange. |
| 8. Ochre. | 23. Reddish orange. | 38. Rose lake. |
| 9. Violet ochre. | 24. Red orange. | 39. Violet lake. |
| 10. Violet red. | 25. Orange red. | 40. Greenish orange. |
| 11. Violet. | 26. Orange lake. | 41. Green. |
| 12. Indigo. | 27. Lake. | 42. Yellowish green. |
| 13. Deep blue. | 28. Brilliant lake. | 43. Reddish yellow green. |
| 14. Blue. | 29. Purpled lake. | |
| 15. Clear blue. | 30. Bluish lake. | 44. Rose lake. |

This list of colors is by no means exhaustive, but it has the merit of having its correspondence in nature, and really presenting a natural order. Thus the tints from Nos. 1 to 12 are exactly those which can be so blended or separately presented as to exhibit the colors which the clouds assume, which are black or very pure ash color; white, or very slight ash color; the color of smoke or coffee; red, more or less fiery; blue, very deep, and sometimes approaching the violet. The first blond is properly that of light hair in childhood, which becomes progressively deeper in the order of Nos. 2, 3, and 4 in the scale. These first tints, too, are those which are observed about the moon when she is surrounded by clouds. The tints from Nos. 12 to 28 have their types in the sky constantly before our eyes, for who is there who knows not the sky, "with rosy forehead and golden feet?" The tints of the dawning day are presented in this very order; hence its naturalness and the reliance that may be placed on this portion of the scale for a choice of delicately-graduated hues. The tints produced by vapors and clouds are those which range from Nos. 29 to 38. They contain in general more fire than the natural tints of the sky, but this quality is nothing in comparison with the purity, vividness, and variety of these secondary tints. They are represented at evening in the lower region of the atmosphere, when the air no longer retains its transparency and is charged with vapors. It is those vapors to which we attribute the inflamed appearance of the sky, because they possess the power of transmitting the tints from Nos. 39 to 44, which are those of a fiery cast.

HOME UPHOLSTERY.

I.—CURTAINS.

Owing to the great interest shown in ornamental furniture and its accessories, ladies should have some practical knowledge in the important branch of upholstery. Formerly a few orders to tradesmen were all that devolved upon the mistress of a house; now she not only chooses the material but ornaments it, and often takes an active share in its making up. True, there are many parts of the business necessarily monopolized by men, such as the fixing of complicated and heavy draperies, etc., which call for considerable muscular strength. However, for some parts of the work women's skill is more than ever in request. We propose, therefore, to give a few hints on this matter for the help of the housewife.

Curtains, portières, and hangings may receive some remarks before speaking of the more elaborate sofa covers, etc. The first attention is to be directed to choice of material, lining, color, and trimming; in this we do not go into very minute particulars, as our aim is rather to deal with the making up of fabrics than their artistic bearings. As to material, the selection depends upon the probable cost, and the appropriation of the hangings; these being either employed to exclude draught or to ornament both windows and doors, not only in apartments but also in staircases, corridors, tents and verandahs. Curtains for staircase windows and mirrors on landings are chosen in accordance with the rest of the decoration. In lofty corridors opening out into suites of rooms, curtains are suspended from a pole stretched across the passage way at about three-fourths of its length. The space intervening between it and the nearest door, is convenient for placing out of sight tables, flower vases, etc., either before or after a dinner party or ball. Pretty chintz curtains also serve at times to divide off a portion of a bed or dressing room, or to conceal a recess, which, furnished with pegs, is thus transformed into a kind of hanging

wardrobe. Occasionally double curtains are employed—for instance, lace with velvet and silk, etc., cherry-red satin cloth with top curtains, in reseda-colored woolen material, or Aubusson rep, matching the portière, upon brocade harmonizing with the easy chairs, the latter cut eight inches longer to serve as a border.

Having then settled to which of these uses our curtains are to be applied, the next step will be making a choice between the innumerable stuffs and artistic colors everywhere exhibited. There are velvet, plush, brocade, satin, waste silks, Oriental fabrics, heavy carpet-like textures interwoven with gold thread, damask, and satin cloth, besides serge that drapes so beautifully, reps, moreens, baizes, camel-hair cloths, charity blankets, oatmeal cloth, etc. In lighter textures, cretonnes have almost replaced the old-fashioned glazed chintzes. Those now manufactured show increasingly artistic conceptions, and some of the latest, depicting an historical or Watteau scene, are sold at eight guineas per pair, in lengths of four yards each. Crash, Bolton and workhouse sheeting look charming, as do also hop-sacking, unbleached linen, twill, and Java canvas, without mentioning the numerous kinds of white and colored muslin, lace, and guipure; and the more homely ones in knitting, netting, and crochet. Madras and Cretan muslins win great favor, specially in dwarf curtains. Through their gauze-like texture, the sunlight sheds a soft glow on the Oriental designs, and the effect is really lovely. There are several varieties of this rather costly tissue, including the striped with opaque bars in dull colors, alternating with an equal groundwork space, the fan and the floriated with patterns seemingly darned into the fabric. A similar kind has the scrolls, etc., wrought entirely in white, and the threads, cut on the wrong side, render the surface quite fluffy. Some of the Japanese paper curtains display really good designs, and are often found very useful while moving, or as a temporary substitute for more expensive hangings. Fireplace curtains appear in extremely handsome materials, such as cloth of gold, satin, velvet, brocade, and painted or embroidered Indian muslin. The Oriental style being now so popular, Persian needlework harmonizes perfectly with the quaint chimney-piece decoration, and utilizes to advantage any carefully stored specimens too short for window curtains, yet too entire for scattering about on small cushions and chair seats. With regard to color, we may choose peacock from the deepest to the coldest tint, golden and russet browns, sage greens, dull brick-reds, and in fact all unobtrusive tints, as suitable for every furniture. As a rule, window curtains gently contrast with the wall paper; and portières, though not necessarily of similar material or design, must be in accordance with both. In patterns, running sprays are preferable to the flat heaviness of scroll figures. Designs traversing an entire surface give a better effect than regular bands leaving intermediate spaces of groundwork color. It should also be borne in mind that horizontal stripes give greater breadth, while perpendicular ones add to the apparent height of a low-pitched room.

Cretonnes and mixed fabrics need nothing when woven both sides alike; but such materials as velvet, satin, etc., have generally a backing of foulard, twill, silk, merino, or coburg. To improve the set of heavy textures, an interlining of some woolen substance is occasionally added. The somewhat harsh whiteness of muslins is sometimes relieved by colored tarlatan. This diffuses the light more pleasantly, and is generally considered to set off the furniture. In bed fittings (curtains, pillow cases and quilts, box-plaited wall hangings and screens), plain and Swiss muslin is enhanced by a lining of colored satteen or cambric. Thus we lately saw a charming bed-room for a young lady, in which muslin curtains were draped on pink satteen, and bordered by a fringe of pink and green balls to harmonize with the lining and paper. Abroad, lace or embroidered muslin curtains are frequently hung inside the bedstead, softening off the rich tints of silk and damask. Linings, generally speaking, harmonize with the prevailing tint in the curtain pattern, though pale blue, rose, buff, and creamy white accord with almost every color.

Many materials are so beautiful in themselves that trimming is perfectly optional. In plain fabrics, however, ornamentation considerably enhances the general appearance. Manufacturers prepare fringes, cords and galloons to match most of their textures; and in woman's work, tent stitch, as well as almost every kind of embroidery and lace, is brought into requisition. Needlework has undoubtedly a richer effect on the fabric itself, but for economy and convenience independent bands are to be recommended. They can ornament two or three pairs of curtains, and in alterations are available for any further use. Carefully tacked, stitched, and pressed, these bands set so beautifully flat that they seem to form part of the material. Muslin curtains may be tastefully edged with plain or scalloped frilling, and lace of every kind,

with a colored ribbon threaded in and out of the heading, or a corresponding insertion let in at about the distance of its own width. The place of ornamentation rather varies; if required as a finish to the edge, the trimming borders the sides alone, or the sides and hem; in other arrangements it crosses the curtain at a distance of six or eight inches from the top and lower part. The latter, particularly for portières and wall hangings, is decidedly the best—a horizontal line cannot be completely lost in a fold, as sometimes happens to a perpendicular pattern. Dados, formerly limited to portières, etc., are now very much applied to window curtains; thus a sage-green serge has a 25-in. or 27-in. dado of peacock-blue velvet plush, felled on, and the seam hidden with fancy stitches. Above is a space of about eight inches, adorned with embroidery, and surmounting this an equally broad band of the plush.

Many hangings, also, like screens, are entirely covered with scroll and floral patterns, outlined in colored silks, and a great deal of gold thread.

For panels, satin, linen, and gilt leather painting is the latest novelty.

A LADY'S BEDCHAMBER.

THE most sumptuously-furnished bedchamber we have ever heard of is that of a French lady; it is thus described by a Paris correspondent: The couch has a counterpane of sky-blue brocaded satin, turned up with pale pink. The pillows are of holland lawn, triply edged with richest lace. The bedstead itself is a mass of elaborate carving and gilding. The "ruelle" of the bed is screened by a magnificent piece of tapestry, designed and woven in the workshops of M. Penon. A tripod table of oxidized silver stands by the bedside. The carpet is of triple velvet pile. A portal, veiled by hangings of damask, leads to the adjoining breakfast-room. Cabinets, "fauteuils" and footstools of superb material and workmanship, and an infinity of costly knicknacks scattered about, fill up this enchanting "installation." But the chief charm of this Abode of the Graces consists in the "encadrement," the softly-surging mass of draperies which serve as a framework to the entire apartment, and which are composed of a deep sea-green plush velvet, giving very bright high lights, and with heavy bullion fringes and tassels, the last culminating in one large "gland" of chenille, which is pendant from the ceiling almost like unto a chandelier. The scheme of color, it will be seen, is wonderfully subtle. The effect is as though, turning from the frame of dark-green drapery, with its beamy lights and reflections, you were gazing at a warmly-lit boudoir. It is a selenograph combined with an "effet de lampe."

Among the Dealers.

RATTAN FURNITURE.—The near approach of summer, with its torrid heat, leads those who love home comfort to prepare their door and window screens, and other conveniences for admitting air to their rooms while excluding the dust of the street, also to look about for a substitute for the heavy furniture appropriate to the winter season, but too warm for the dog-days. That substitute is found in the light, graceful and clean-looking rattan furniture, which is yearly growing more popular here, though hardly as rapidly as its excellence demands. In England and France it is seen almost everywhere, particularly in the latter country, where the "Oxford chairs" are much used. On this side of the water American ingenuity has been applied to the manufacture of this kind of furniture, with excellent results, the American rattan article being stronger, lighter and of more elegant design than the European goods, while it is at the same time of more uniform quality. It is made either plain or gilded; it can be adorned with decorative needlework and embroidery according to taste, and chairs or lounges may be used with or without cushions. There is not a corner of a summer sitting-room or a lady's boudoir for which an appropriate article of furniture in rattan is not produced, even to the most delicate bracket or étagère. The writer has seen entire rooms set with this handsome furniture, with charming effect. Managers of theaters, with an eye for the beautiful, are very fond of using rattan furniture in their "mises en scènes." There is nothing more elegant for a summer room than the skeleton work-tables or stands now made of rattan, with the work-bag netted in strong netting silk, producing a rich effect by the employment of three shades, or two contrasting colors, four rows of each color. Any woman of taste can decorate them or any other article of rattan furniture. If they would know what can be accomplished in this direction, let them call at the warehouses of the Wakefield Rattan Company, No. 814 Broadway, where every variety of needlework decoration may be seen applied to their furniture. The illustration on page 19 shows one of the work-stands alluded to. It gives the decorated tasseled top and the work-bag beneath. The mesh of the work-bag should not be wider than one inch, and in making it should be begun from the center, and worked around, increasing every third round, making two stitches in every alternate loop. The added tassels should match the netting.